

Espacio Rojo artists *biography*

Rebecca Sforzani ————— 2

Margherita Isola ————— 13

Konstantinos Kotsis ————— 26

A woman with long brown hair, wearing glasses and a blue top, is smiling and looking through a circular hole in a rock wall. The rock is a light brown color with some yellowish-orange streaks. The woman's face is the central focus, framed by the hole. The background behind her is a bright, slightly overexposed outdoor scene.

*Rebecca
Sforzani*

Espacio Rojo
Madrid, Spain
16 September – 29
September 2023



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EXHIBITIONS

2022 | *Estremi Elastici*, collective exhibition curated by Estuario Project Space, Prato (IT)

2021 | *Incorporare*, online collective exhibition, Black Brazil Art Bienal

2021 | *Nostos. É tempo di tornare*, collective exhibition curated by Maria Laura Bonifazi and Giulia Giglio at Lazzaro Gallery, Genoa (IT)

2021 | *Ecologicart*, at Galleria La Nica (RM) and at La Striscia Wine Resort, Arezzo (IT)

2021 | *Herba Bēta*, collective project curated by Andreco, at Consorzio Factory Grisù, Ferrara (IT)

2020 | *Abbecedario '78*, solo exhibition curated by Sara Costanzi, project Rumba - Pane&Cultura, Terni (IT)

2019 | *Stazione climatica*, curated by Checkpoint Charly and Castello Manservisi Association, Castelluccio di Porretta (IT)

2019 | *Bağlantılar- Interconnections*, curated by Bodrum Dans Kulübü Gençlik ve Kültür Sanat Merkezi, Bodrum(TR)

FESTIVALS

2022 | Alas de Luna, women artist meeting, Galapagos (EC)

2022 | *Radici*, festival of civil and environmental memories, Monte Sole, Bologna (IT)

2021 | *Divago*, festival of public art, curated by MIXTA, Genoa (IT)

2019 | *Ins/Orti*, site specific performative art festival , Bologna (IT)

2019 | *Assedio! Festival*, Instructions to get lost in the park, curated by Checkpoint Charly, Bologna (IT)

2019 | *Muslyumovo International Land Art Festival*, curated by Siberian Art Space, Muslyumovo (RU)

ART RESIDENCIES

Nov 2022 - ongoing | Circulart III, curated by Cittadellarte - Fondazione Pistoletto, UNIDEE residency program, Biella (IT)

Apr 2021 | *Incorporare*, online art residency curated by Artemisia collective and Black Brazil Art Bienal

Feb and Sep 2021 | *Divago*, curated by MIXTA, Genoa (IT)

Oct 2019 | *Nutrimenti_Habitat creativo*, curated by Associazione Demetra, Terni (IT)

Jul 2019 | *Stazione climatica*, curated by Checkpoint Charly and Castello Manservisi Association, Castelluccio di Porretta (IT)

OTHER COLLABORATIONS

Aug 2021 | Performer: participation in the performance Our Family Garden by the artist Smirna Kulenović, Sarajevo (BA)

May-Jul 2021 | Performer: participation, as member of the choir, in the performance What happens with a dead fish? by the artist Lina Lapelytė, Kunstenfestivaldesarts, Bruxelles (BE)

May 2021 | art assistant of the artist Maëlle Dufour at La Médiatine, Bruxelles (BE)

Jan-Oct 2020: Logistics Manager and Communication Assistant: collaboration in the organization of the artistic residency RADICI and of Communitas , project of social inclusion and prevention of recidivism for a group of inmates. Associazione Demetra, Terni (IT)

Jun-Jul 2020 | Organizer and Tutor Checkpoint Charly, Bologna (IT) Organization of the virtual art residencies Circostanze and tutoring of the selected artists.





Jun-Jul 2019 | Art Trainer: leading of the art workshop *Storie diverse*, within the ArciSolidarietà Summer School, addressed to a group of young asylum seekers, Checkpoint Charly, in collaboration with ArciSolidarietà and Casa Makeba, Bologna (IT)

Nov 2017-Nov 2018 | National Civil Service in Ecuador, Volunteer: organization of a cycle of theater shows against gender-based violence; leading of rehabilitative art workshops in a therapeutic community for men dealing with addictions; planning of environmental education workshops, Engim Internazionale, Tena (EC)

Apr 2016-Jun 2017 | Art Educator, Cataloguer: collaboration in the planning of the ateliers' activities, research, experimentation of pop-up and binding's techniques, books' cataloguing, ideation of art workshops, Art Basics for Children, Bruxelles (BE)

2011-2016 | Art Educator: collaboration in the organization of the educational department's activities, related to art and sustainability, Associazione Funamboli, ReMida Bologna Terre d'acqua, Center for Creative Re-use of Manufacturing Company Waste Material, Calderara di Reno, Bologna (IT)

FORMAL AND NON -FORMAL EDUCATION

Aug 2022 | *Postsocialist Ecologies*, Summer School organized by the Latvian Centre for Contemporary Art, Valmiera

Jan-May 2022 | *Fare Arte Contemporanea*, Estuario Project Space, Prato (IT): training course for young emerging artists and curators.

Aug 2021 | *Kuma International Art Summer School*, Sarajevo (BA). Topic of the 4th edition: "Borders and migration".

Oct 2020-Jul 2021 | *Common Dreams School*, organized by CIFAS, Brussels (BE): workshop led by the artist Maria Lucia Correia Cruz, to create a survival kit to face climate changes.

May -Jun 2020 | *If I were where you are*, virtual workshop led by Daniel Wetzel (Rimini Protokoll), organized by STUDIO theatregallery, Warsaw (PO) and Onassis Stegi, Athens (GR)

Jul 2019-Jul 2021 | *Il mestiere delle arti*, organized by GAER - Giovani Artisti dell'Emilia Romagna (Young Artists of Emilia Romagna's Association), Ferrara (IT): training course for young emerging artists.

Oct 2013-Mar 2016 | Master degree in Illustration ISIA Istituto per le Industrie Artistiche di Urbino

Sep 2014-Jul 2015 | Erasmus Plus Project in Illustration Escola Massana, Barcelona (ES)

Oct 2010-Jul 2013 | Bachelor degree in Social and Cultural Education University of Bologna, Faculty of Psychology and Education (IT)

MEMBERSHIPS

2019-2020 | Visual Artist at Checkpoint Charly, art collective in Bologna (IT)

2013-2015 | Member of the executive board of Associazione Funamboli, which manages ReMida Bologna_Terre d'acqua, Center for Creative Re-use of Manufacturing Company Waste Materials (IT).

2009-2015 | Volunteer of Operazione Colomba, Nonviolent Peace Corp, in Kosovo (October 2009), Palestine and Israel (January - June 2010) e in a Syrian refugee camp in Lebanon (December 2015)

2006-2015 | Member of Mikrokosmos, multiethnic choir of Bologna (IT)

LANGUAGES

Italian: mother tongue

English: advanced

Spanish: advanced

French: intermediate



SIAMO NOI CHE PIANO PIANO SI SPARISCE

Rebecca Sforzani

Engraved used meat hooks

300cm x 11cm x 13cm

Prato, 2022

"The suggestion aroused by the hoist, from which hung the carcasses of the animals, gave rise to the genesis of the site-specific work: each hook that makes up the installation shows sparks of memories about the former slaughterhouse. The artist has collected testimonies and suggestions about the place, interviewing some citizens of Prato who have lived and attended. The choice to use second-hand hooks recovered from active butchers adds further interconnections, thus creating the two chains of stories and memories that survive the ephemeral lives of people and animals."

Curators: Sara Piedipalumbo, Irene Tempestini

Thanks to Franchino, Gianni, Raffaello, Urano and Vittoria for sharing their memories:

"They seemed to me to be flesh surgeons, those who called "ammazzini", who held knives from the belt. They are beautiful memories of youth"

"There were wagons, there were still hooks to hang cattle to be slaughtered, there was a certain aura of charm of a former job"

"Because for us who were born and who live inside the walls the slaughterhouses are already outside"

"It was an area with also a duty, a weight of the trucks that stopped there to load the cattle"

"A death space, where they slaughtered animals and gassed stray dogs"

"It's a place of pain, and the energy you have to put in to repair all the pain there has been, of animals, is so great that maybe you can't bear it"

"A handshake was enough for a contract. They were real people, people of other times"

"Everything remained the same. These remain, we're the ones who are slowly disappearing"

"People were shouting in the market, you could hear it from the outside when someone was arriving"

"You can't do it now, but back in the day, when I went in to work in '82, if it was convenient: if you'd finished a box of chickens, you'd go to slaughterhouses"

"A good memory, because it was really tight, you know? I mean, all the people knew each other in the end"

"I saw once all these lambs while they were sticking -can I say it? - the knife in their throat..that made me a little 'effect'"

"It was a thing where we young people of that time used to go and check what was happening"

"These tiles if you throw a hook over they sparks"

"It reminds me of youth"

Installation created for the collective exhibition Extreme Elastic, curated by Estuario Project Space, at Officina Giovani- Ex macelli.

REFUSO

Rebecca Sforzani

2021 | Genoa

Second-hand plastic structure, self-made recycled paper with pandemic newspapers, lycell wire, ink on paper.

In collaboration with Sartoria Sociale Ecopoetica.

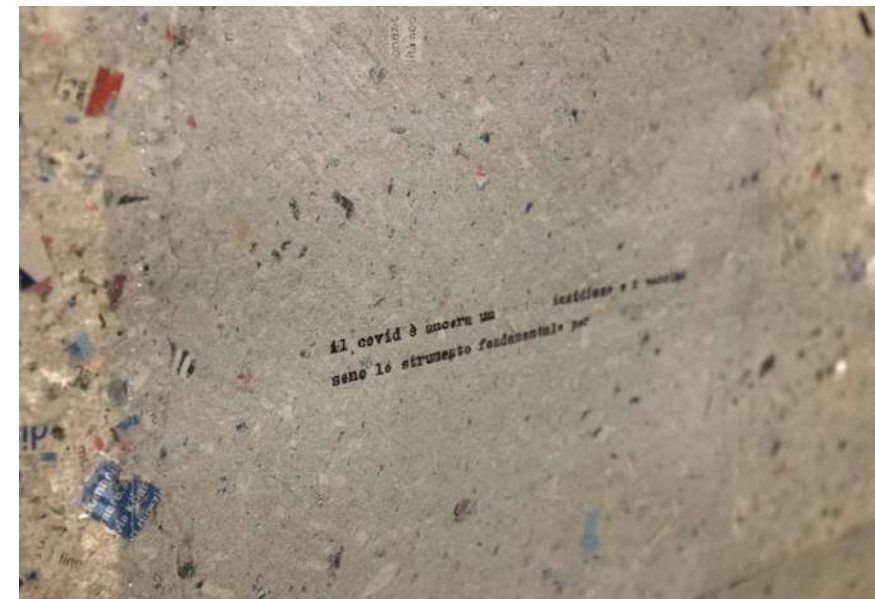
210x150x150 cm

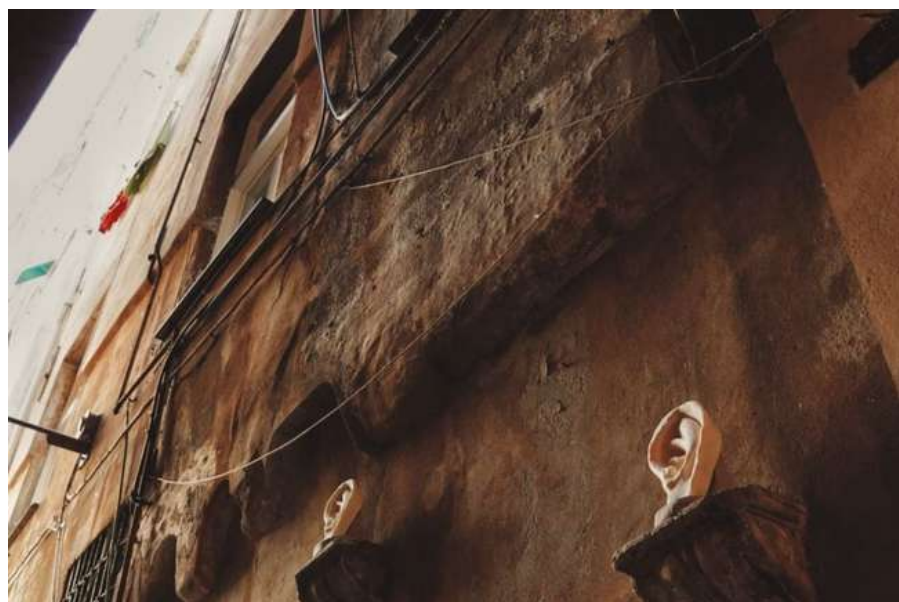
"Rebecca Sforzani's research stems from a reflection on the language and the unjustified use of war terms used daily to describe the pandemic phenomenon. The lightness of some metaphors accentuates the sense of frustration, anger, and powerlessness. Hence the will to elaborate a "return" to concepts, an attempt to reshape, a need to be aware. Thus the house, symbol of the lockdown, becomes collectively habitable: the recycled paper walls made with newspapers collected by friends and relatives, recall the media dimension in which we lived. Looking carefully you can read some sentences taken from original articles. In rewriting, however, the artist dissolves the terms of war in an attempt to create a space in which to reconsider its value. The invitation to rebuild a narrative not mystified and propagandistic."

Giulia Giglio

The project was created for the exhibition Nostos, curated by Maria Laura Bonifazi and Giulia Giglio and held in Lazzaro Gallery, from October the 7th to November the 5th, 2021

Pictures: Giulia Pellegrini and Mattia Pallanza





I MURI DI EUSTACHIO

Beatrice Caruso e Rebecca Sforzani

2021 | Genoa

Soy wax and audio installation

The installation is inspired by a historical episode that dates back to the seventeenth century, according to which the Jews of the ghetto of Genoa, forced to participate in the Sunday sermon, entered the church with their ears covered with wax. Along the streets of the ghetto, there are many niches and votive Christian aedicules, which had a double function towards the Jewish community: a reminder of their accusation of deicide, but also a form of memento - carved on the walls - of their condition of guests and refugees, professing a religion only tolerated by the Superba. Inside the church of San Marcellino, we placed the mold of the aedicule of Porta dei Vacca, an access point to the ghetto: we considered it as the ear of the city, to evoke metaphorically a historical fact but also a gesture of personal and collective resistance. In Vico del Campo three ears recall the niches and represent an invitation to listen to each other. The voices that resonate within San Marcellino are the ones of those who live in the neighborhood and frequent it daily. During the residency in February 2021, we lived via del Campo and we invited these people to share how they live this place. Like the prayers that the faithful entrust to the lighting of a votive candle, this "choral monologue" symbolically represents -in secular form- the hopes and desires of the inhabitants of the neighborhood.

Thanks to the San Marcellino Association and the Via del Campo Committee, to Lorenzo Ramos, Lorenzo Penco and Christian Spadarotto. Thanks to Bruno, Chiara, Claudia, Claudio, Elide, Ibrahim, Lucia, Marco, Paolo, Tarek, Veronica.

You can listen to the audio of the installation [here](#).

The project was conceived during two art residencies (February and June 2021) and shown during Divago Festival curated by MIXTA in Genoa in September 2021.

Pictures: Beatrice Fanari, Michela Mosca and Virginia Pollesel

L'OTTAVO CONTINENTE

Giulia Pellegrini e Rebecca Sforzani

2021

Recycled cotton yarn, natural wood and bioplastics based agar agar

cm 190 x 50 x 50

“We must work towards a world where plastic pollution is unthinkable”

Charles Moore

In 1997, Charles Moore and his crew found themselves in the midst of what would later be called a "plastic continent". As early as 1988 the National Oceanic and Atmospheric Administration (NOAA) of the United States had published a document hypothesizing the existence of this accumulation of garbage in the Pacific Ocean, a consequence of human action and the ocean current, but the extent of the problem was not yet apparent. Following the discovery, Moore decides to change his life and devote himself to the protection and restoration of the marine environment. Starting from this suggestion, the work L'ottavo continente, The Eighth Continent, wants to trigger a reflection on the excessive use of plastic, especially the disposable one, and on the implications that have determined new geography in the world level.

The threads symbolize the sea that welcomes and collects the plastic, hiding it. The public is invited to approach the work, to face the problem with new eyes, with greater awareness. The circular shape represents on one hand the currents and their motion, on the other reminds us how this refusal never disappears, employing up to 500 years to split into particles microscopic. It accumulates in the environment, forming islands and depositing in the seabed, mixing with sand in the most remote parts of the world, until becoming part of the food chain. Are we sure that the plastic island disaster does not concern us closely? Just think that every week, we ingest up to 2,000 tiny pieces of plastic, the equivalent of 5 grams, or better visualize it, of a credit card.

As Moore became aware of the problem once he faced it 20 years ago, we have no excuse today for ignoring the obvious urgency of plastic pollution and its effects.

The project was created for the Ecologicart contest, winning the Sculpture and Installation Prize, and was exhibited in La Striscia Wine Resort in Arezzo (June 2021), and in Galleria La Nica in Rome (September 2021).





STAZIONE CLIMATICA

Rebecca Sforzani

2019 | Castelluccio di Porretta

site-specific installation

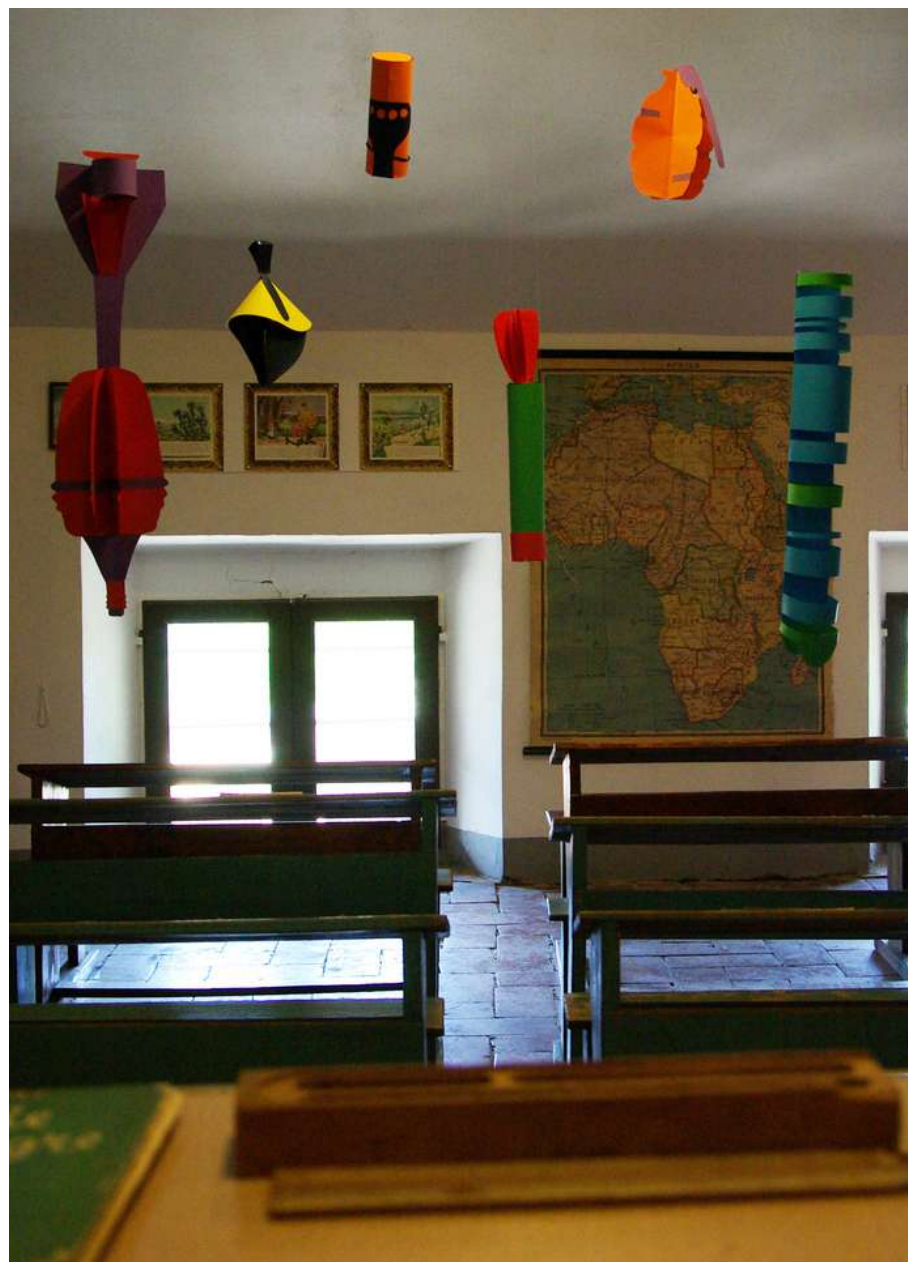
cardboards and thread

"Toy mines, designed to maim children. I had to believe it, even if I still have difficulty understanding it"

Gino Strada, Green Parrots. A war surgeon's diary

During the art residency Stazione Climatica, organized by Checkpoint Charly and host by Associazione Castello Manservisi, I chose to create a site-specific installation in the Elementary Class of the LabOrantes museum, after discovering the Ammunition Box: a way for teachers to show their students what to stay away from during the post-war period. This represented the starting point of my work, in which I've created a correlation between kids' realities in a local (as the museum is in my region) conflict during a different historical period and in nowadays conflicts around the world.

The 644 paper parrots that the public had to cross to enter the Elementary Class symbolize the story of Sadako Sasaki, hospitalized in Hiroshima ten years after the bomb was dropped. She was told a local legend according to which creating 1000 origami cranes was believed to grant the folder a wish. She was able to complete only 644, the rest were made by her friends, to bury them all with her. The cranes are here replaced by colorful paper parrots, emblems of the perverse logic of war for which children are considered future enemies and therefore they must be annihilated.



I SHOULDN'T BE HERE

Duo Tumbleweed
2019 - ongoing
land art installations

The project *I shouldn't Be Here* recreates birds' nests and bower, placing them out of their original context. The aim is to show the animals displacement from their native land and focus on the problems connected with climate change, a phenomenon that, among its multiple catastrophic effects, is forcing animals to move.

The project currently consists of three installations:

Oropendola is a South American native bird that builds its nest among the upright stems of reeds. The installation was created in Turkey;

Thick-billed Weaver is an afrotropical bird and the two sculptures were made during the Muslyumovo Land Art Festival in Russia;

Il Giardiniere is a native bird of Australia and New Guinea. We recreated a bower in the hills outside Bologna, in Italy, during Ins/Orti, site specific performative art festival.



OROPENDOLA

duo Tumbleweed and Máté Bodnár
2019 | Bodrum (Turkey)
branches
200x80cm



THICK-BILLED WEAVER

duo Tumbleweed
2019 | Muslyumovo (Russia)
salix branches, metal structure
400x80 cm and 300x150 cm



IL GIARDINIERE

2019 | Bologna (Italy)
branches, natural elements, candles, letterpress printing
225x200 cm



REBECCA SFORZANI | RESIDENCY PROJECT PROPOSAL

"Nature, or Pacha Mama, where life is reproduced and occurs, has the right to integral respect for its existence and for the maintenance and regeneration of its life cycles, structure, functions and evolutionary processes. All persons, communities, peoples and nations can call upon public authorities to enforce the rights of nature. To enforce and interpret these rights, the principles set forth in the Constitution shall be observed, as appropriate. The State shall give incentives to natural persons and legal entities and to communities to protect nature and to promote respect for all the elements comprising an ecosystem."

Title II: Rights in the Constitution of the Republic of Ecuador published in the Official Register on October 20, 2008

The 2008 Ecuadorian constitution introduced Pachamama (nature) as a subject with rights. Starting from this suggestion, the idea is to generate a collective reflection on the role of the environment in contemporary society. This experiment is intended to take place in different context, creating a bridge among different countries.

To have an overview of the interaction between population and territory, the residency period will be divided into interviews with the community, field research in natural areas (reaching ecological guides and scientists) and the study of local rituals and traditions.

In a time of climate emergency, it will be interesting to investigate common needs and differences, and then to imagine possible solutions.

The project's aim are:

- to collect a series of materials through videos, photos and interviews, which will become part of a bigger archive, collecting materials from different places worldwide;
- to create an (in)plausible local constitution that takes into account the rights of nature.

I believe that the project EMPACT - Empathy and Sustainability: The Art of Thinking Like a Mountain is an excellent opportunity to continue investigating the many aspects related with art, sustainability and society, and also to discuss on how art can be used to raise awareness about urgent issues. Participating in this residence will allow me to share my vision with the local community and the territory, also questioning myself and my work, and to create a network with other artists and cultural professionals.

The collected material (photos, videos, interviews, soundmapping, drawings, natural elements,...) will be reworked and exhibited together with the audiovisual material I collected in Ecuadorian's protected areas.

The project is part of a wider experiment, in which I want to investigate different realities, interacting with local communities to reflect together, in a playful way, on issues related to environmental sustainability.

A woman with dark hair is looking upwards at a string of tobacco leaves hanging from a thin yellow string against a light blue background. The leaves are green and show signs of being processed, with some brown spots and holes. The text 'Margherita Isola' is overlaid on the left side of the image.

*Margherita
Isola*

Espacio Rojo
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CV

Margherita Isola (1, 1977)
lives and works on an itinerant basis,
currently in Barcelona.

margherita.isola@gmail.com
www.margheritaisola.com



Artist and performer of Mediterranean origin, trained in contemporary dance, since 2007 she works as a visual artist mixing different practices and media: textile art, embroidery, performance, dance, collage, installation, public art and community works. Isola addresses issues related to feminism, migration, colonialism, capitalization of Gaia, interspeciesism, in order to rethink new forms of coexistence and interconnection which put life at the core of our society.

Her work, often traversed by autobiographical tensions and by the shadows of Western culture, understands the artistic creation as micro-political process, a therapy, a subjective and collective experience which allows us to rename our being-in-the-world. In synergy with her artistic practice, she has gained experience in social field and as a body therapist.

GRANTS and AWARDS

- *Artistic Research grant at La Escocesa*, Barcelona, 2021
- Community Art Awards *UNZIP*-Barcelona, 2021
- Awards *Premis Barcelona 2020*- Barcelona City Council
- Artistic Residence at *Hangar*- Lisboa- 2018
- Artistic Residence at *FAAP*- São Paulo- 2017
- Artist in Residence at *Centro Coreografico Rio de Janeiro*- 2016
- *Art Contest*, Contemporary Art prize for Young Artists, Brussels, 2010

SOLO SHOWS

- 2-7-2022 - 8-1-2023, *Huerta Hertz*, temporary artwork at the Historical Botanical Garden of Barcelona
- 4-08-2021. 29-08-2021, *Revolucionary Herbarium*, solo show at National Museum of Natural History and Science, Lisbon
- 6.3.2020 - 3.4. 2020 , *Lucha como un brezo*, solo show, Tangent Project Galery, Barcelona
- 31.1.2019 - 31.3.2019, *Untitled Migrant*, solo show, Museum of Lace &Fashion, Brussels
- 1.9.2016 - 1.10. 2016, *Hamlet in Harar*, solo show, Galeria ICG, Niteroi, Brasil

COLLECTIVE EXHIBITIONS

- 4.02.2022 - 18.03.2022, *Fluchtpunkt/Vanishing Point*, collective exhibition at Tangent Project gallery, Barcelona
- 26.11.2020 - 2.4.2021, *Plaga*, Centre d'Estudis i Documentació, Museo MACBA, Barcelona
- 7.11.2020 - 27.11.2020, *Pacha Manas*, collaborative project by Marina Alegre and Margherita Isola, Goethe Institut, São Paulo
- 1.9.2018 - 20.10. 2018, *Contextile-Contemporary Textile Art Biennial*, Guimaraes, Portugal
- 30.10.201 - 2.12.2017, *Aqui bem ao Sul*, collective exhibition in the frame of BienalSur, FAAP, São Paulo

– *Shape Open Exhibition Tour:*

3.10.2013 - 20.10.2013, Nunnery Gallery, London

12.3.2014 - 29.3.2014, Lewisham Arthouse, London

- 27.4.2013 - 8.6.2013- *Arte, uma politica subversiva- Homenagem à Zuzu Angel*, TAL- Tech Art Lab, Antica Fabbrica Bhering, Rio de Janeiro

- 1.7.2010 - 30.7. 2010, *International Biennial of Young Art*, Moscow

- 7.5.2009 - 25.7.2009, *Dress code*, ISELP, Brussels

- 12.3.2009 - 9.4.2009, *Rotte Metropolitane*, Villa Romana, Florence

- 6.10.200 - 4.11.2007, *Identities- Guerrilla Girls and Young Italian Artists*, MACN, Monsummano Terme, Italy

PERFORMANCE

- *Tour Pacha Manas*- Reading performance:

27-1-2023, Fundación Entredós, Madrid

21-12-2022, Funarte, São Paulo

8-12-2022, Goethe Institut, São Paulo

- 2020, *Contact Drawings*, WAC Festival, Barcelona

- 10.5.2017 - 14.5.2017, *Half of a house*, collaborative performing art projet by N.O.W, Festival Fabbrica Europa, Firenze

– 1.10.2015 - 4.10.2015, *Corpos Impares*, co-creacion together with Cia Pulsar, Centro Coreografico, Rio de Janeiro

- 2011, *The mirror dancing walk*, CharleroiDances Biennial 2011+ Grace Exhibition Space, New York

– 2011, *Inevitable*, White Night Brussels, Beursschouwburg, Brussels

– 2011, *Invetible Underground & Rituals*, Plankton 38#, Beursschouwburg, Brussels

EXTRA CURRICULUM

- From 1999 to 2005 I trained in contemporary dance and collaborated with several choreographers such as Carolyn Carlson, Raffaella Giordano, Dominique Dupuy and Teatro Valdoca.

- Parallel to my artistic practice, I maintain active collaborations in social fields. Among them, the experience that most marked me was at The Freedom Theatre in Jenin (Palestine), where I taught a month-long workshop addressed to the young people of the refugee camp, experimenting with contact dance and body painting as possible practices to give voice to the effects of the military occupation on these young lives. Since 2021, the artist has been conducting community art workshops for migrant women. in collaboration with the association Apropem Nos and Fundació Guné.

- Since 2020 I have been studing shiatzu at Contact Shiatzu Barcelona.

PORTFOLIO

GUERRILLA DRUGSTORE

ongoing project

Guerrilla Drugstore is a transdisciplinary and anti-disciplinary gesture for those who sow utopia and reap reality.

A street pharmacy of medicinal plants that have been oppressed, capitalised, forgotten and made invisible, and that are being born in Barcelona outwards, through a self-managed network of beings and care.

The construction of the pharmacy is thought as an expanding network that spreads rhizomatically through the city, occupying empty lots, municipal gardens, weaving in the interstices of the neighbourhoods together with the complicity of people met in the street, some communities and institutions of the city.

Each site of the pharmacy has a plant or family of plants to care for. The plant is chosen in dialogue between the healing powers of the plant and the nature of the place where the point arises.

The project is in progress; it has presented at VI Culture and Citizenship - Ecology Meeting, at the week for Art and Science-Faculty of Fine Art- Madrid, at La Escocesa-Barcelona, at Tangent Project-Barcelona, and it is included in the book *Artistic Ecologies: New Compasses and Tools*, organised by the MACBA Museum, Rijksakademie and WHW.

During 2023 a new point of the pharmacy is foreseen to be activated at museum CA2M- Madrid.

More info about the project > www.guerrilladrugstore.com



TABAC TARAB

Listening experience // overflow of Guerrilla Drugstore
presented at *Fluchtpunkt/Vanishing Point*- Tangent Project, Barcelona
2021

During the *Fluchtpunkt* exhibition, I presented a listening experience inspired by tobacco, one of the pharmacy's remedies which, unlike the others, its cultivation is done through a home care network. Each caregiver received a kit that includes the tobacco plant or its seeds, a letter and a chant- *Tabac Tarab*- to care for the spirit of the plant.

Here a link to listen to the chant:

<https://guerrilladrugstore.bandcamp.com/releases>

The experience *Tabac Tarab* began through a bodily practice enabling the visitors to connect to tobacco through listening. The tobacco plant was physically present in the gallery in format of scent: some essential tobacco oil has been diffused in the exhibition space, in order to affect our psycho-physical state and guide us through the experience. In this state of sensitive listening and interconnection, we then listened to the chant *Tabac Tarab*. At the end of the experience the participants had the possibility to join the tobacco home care network by receiving the caregivers letter and some tobacco seeds.

<https://www.tangent-projects.com/affine-fluchtpunkt-5>



HUERTA HERTZ

A project by Margherita Isola and Younes Zarhoni
Historical Botanical Garden of Barcelona
2022



Huerta Hertz is an immersion experience in the Historical Botanical Garden of Barcelona, rediscovering this green area of the city by exploring the plants that live there. Many of them are from the Mediterranean and play a prominent role in the collective imaginary of the region, whether in literature, religion, folklore or politics.

Huerta Hertz can also be read as an archeological reflection on the Mediterranean soul; a multi-layered exploration seduced by interdisciplinary tools, in this case the botanical, the textile art and a musicological research focused on the polyphonic songs of the region. Each plant inspires a short interspecies fiction and a healing music practice; both allow us to rethink ways of understanding and weaving interconnections beyond time and space.

By rooting ourselves in this interconnection and by lending an ear to plants, other perceptions of the Mediterranean Sea become possible. A multi-voiced and a common sea rather than a territory where privileges and borders have to be defended. *Huerta Hertz* is an invitation to make this transformation happening.

Concept: Margherita Isola & Younes Zarhoni
Embroidery & interspecies fiction: Margherita Isola
Composition ,performance music & sound: Younes Zarhoni
Layout: Joseph Charroy
App developers: Marek Pivovarnik & Nuria Lopez

Thanks Airy Gras Mas, Claudia Ventola, Piluca, Edurne Rubio, Xefo, Jermaine Brown, Aida Franch.
A special thanks to the Botanical Institute and the Historical Botanical Garden, in particular to Teresa Garnatje and Lina Ubero for their support and collaboration.

Huerta Hertz has been supported by Barcelona 2020 Awards from Barcelona City Council.

Links to listen to the polyphonic compositions:

<https://huertahertz.bandcamp.com/releases>



BELECHÓ O EFEDRA
Ephedra altissima Desf.

Soy una liana muy resistente al calor y a la falta de agua. Soy originaria del norte de África y del suroeste de Europa y crece en suelos arenosos, pedregosos y soleados. Se solía decir que mi carácter es por naturaleza frágil pero por mi raíz resistente. *Rafael*



PALMITO
Chamaerops humilis L.

Me llaman la palmera enana, ya que rara vez mido más de un metro, sin embargo tengo el porte de un árbol. Mi tronco no es de consistencia leñosa, sino que tiene un tallo herbáceo muy fibroso y con algunas células endurecidas, recubierta por fibras y rastros vegetales de



NOGAL ALADO DE REHDER
Pterocarya xreheriana
C.K. Schneid.

Soy una especie híbrida resultado de cruzar una noguera alada del Cáucaso y la de China. Soy un árbol migrante, nativo de Asia, pero hasta mediados del pleistoceno formaba parte de la vegetación del noroeste del Mediterráneo. *En el País*



PACHA MANAS

Reading performance
by Margherita Isola and Marina Alegre
with the support of Goethe Institut
Sao Paulo
2022

Pacha Manas is a reading performance in which the two artists present extracts of the book *Pacha Manas-sewing conversations about abortion* through a participatory lecture, a collective embroidery and an interconnection with plants for women caring, including abortive plants. The book, edited by Funilaria Editora, gathers texts with multiple perspectives written by Brazilian and non-Brazilian women, including the two artists, and invites to reflect on abortion, patriarchy, reproductive autonomy, care and traditional knowledge, among other topics.



Pacha Manas is also a series of circles of women, plants, and embroidery, in which as we speak our hands sew and embroider. This word-embroidery combination allows us to involve the body in the construction of dialogue, letting bodies and gestures awaken the words. Moreover, as experimenters in textile art, we understand embroidery as an ancestral and restorative practice that allows us to expose the mourning and struggles that run through our bodies and, at the same time, awaken creative and transformative power within us.



Pacha Manas is a communitary garden dedicated to women and plants for women's health. The garden has been created involving an intergenerational group of women.



Pacha Manas is an installation that pays homage to the victims of illegal abortions, women who lose their lives because they are not guaranteed a fundamental right to health and autonomy over their own bodies. A hanging garden, created by occupying a wall of the courtyard of the Goethe Institute, where vulva-shaped planting bags are installed, which serve as shelter for traditional abortifacient plants, such as rute, melon of São Caetano, pennyroyal and parsley, among others.



ALIADAS

autonomous walk with mobile app
by Bia Bittencourt, Anxela Louzao and Margherita Isola
Macba, Barcelona
2021

We start to walk. One step, two steps, three steps we are looking down ... and surprise!

This app is about allied plants, companions that heal us, nourish and balance, and that emerged from the asphalt of the city during the pandemic. Some were already there but we did not see them, others are growing and we are learning to recognize them.

The walk follows the health protocol of the first confinement of March 2020, and takes place within a radius of 1 km in the Poblenou neighborhood, starting and ending the walk at number 46 Badajoz street. To enable the walk there is a mobile app made up of a map, an audio guide and photographs. The route passes through 10 points where different species of medicinal ancestral plants grow through the cracks in the concrete. The audio guide explains stories and characteristics of each one of them, inviting us, at each step taken, to awaken our body and its multiple levels of communication and listening.

This walk can be done individually or in a group.

The "Allied" plant route is an autonomous activity that contemplates, through a new perspective, the efforts of surviving in an environment undermined by works and constructions in a living city. In this activity our mission is to highlight these small traces of care, knowledge and connection between us and nature.

<https://www.macba.cat/es/exposiciones-actividades/actividades/ruta-aliadas>



REVOLUTIONARY HERBARIUM

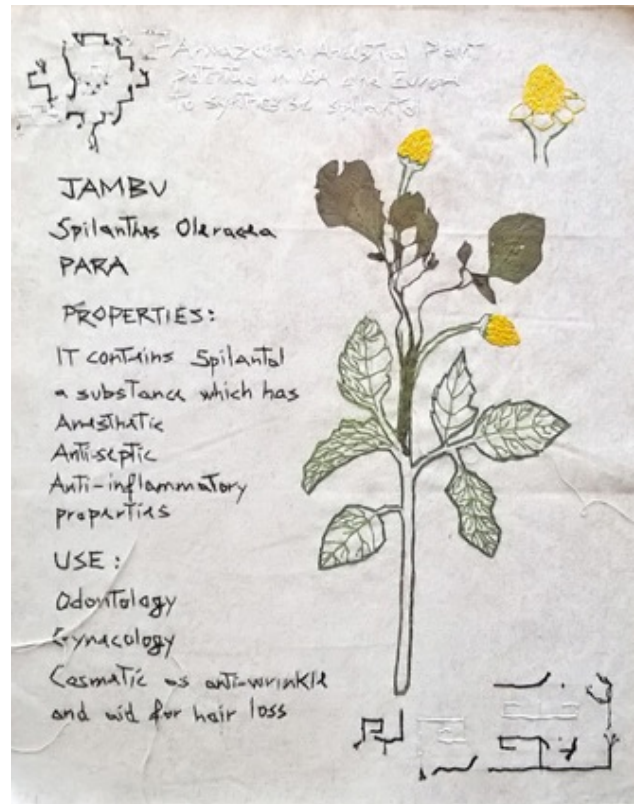
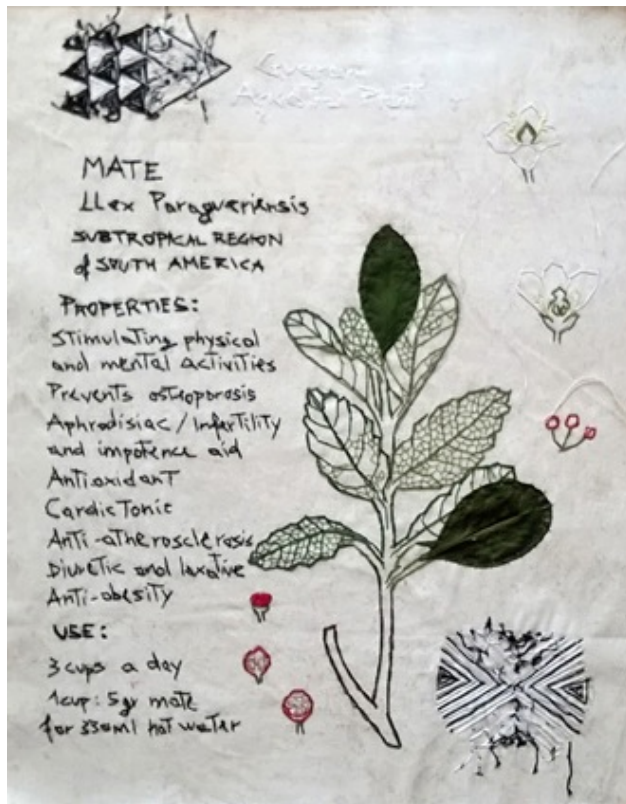
Installation

Fabric, embroidery, medicine plants // 200 cm x 220 cm
Centre d'Estudis i Documentació, Museo MACBA, Barcelona
2021

Revolutionary Herbarium is a miscellanea of ethnobotanical drawings about medicinal plants that, because of their therapeutic principles, have been deliberately forgotten, invisibilized, capitalized or removed from circulation to defend interests of pharmaceutical lobbies. Ancestral plants which are extremely contemporary in relation to diseases that can prevent and cure. The herbarium is on fabric and embroidery, sewing the plants' seedlings. The hand-made infuses an anti-modern force with explicit references to the ancient codes and the sacred textile art of indigenous peoples, such as the Shipibo who work with weaving and medicinal plants.

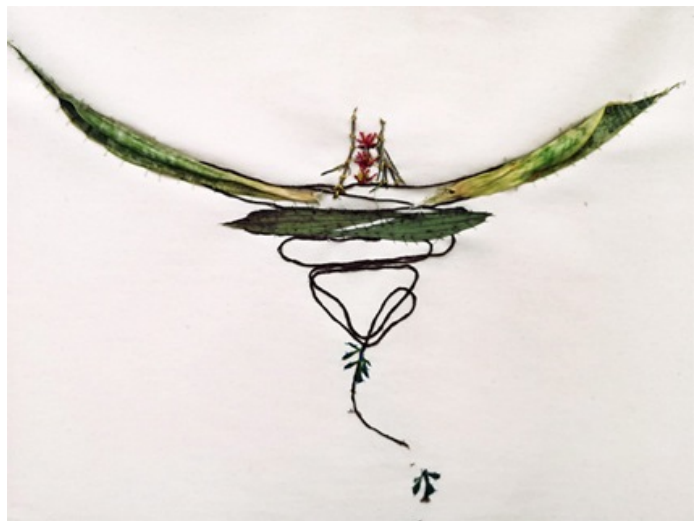
The herbarium is conceived as a work in progress, to be enriched through the time, with new pages and with new plants from different natural contexts; Brasil, Italy, Portugal, Belgium, Spain...

Revolutionary Herbarium has been shown at CED- MACBA Museum, Barcelona and at the National Museum Nacional of Science and Natural History of Lisbon.





LUCHA COMO UN BREZO
Solo Exhibition
Tangent Project- Barcelona
2020



Lucha como un brezo is a miscellany of works inspired by the power of plants. Here, "power" is understood as a Spinozian assertion of "what a plant can do". The exhibition enables a range of scenarios about the power of plants - magical beings that heal and protect, incarnation of Gaia's knowledge, poetic-political allies against capitalism and patriarchy. Standing out among the works is the series *Post Vudu*- a group of embroidered drawings inspired by the articulation of the pelvis, colonized by healing plants for women's health.

Brezo (heather) is an endangered plant.



PROPOSAL

Our lives depend on plants; as Wall Kimmerer writes, plants teach us that life is interdependence and therefore teach us to care for each other and thus to heal ourselves.

This is the conceptual framework of my proposal.

Thanks the residency in offer at **Espacio Rojo** I have the opportunity to activate a new point of *Guerrilla Drugstore*, a street pharmacy of medicinal plants that have been oppressed, capitalised, forgotten and made invisible, and that are being born in Barcelona outwards, through a self-managed network of beings, humans and plants, and care.

The attempt in *Guerrilla Drugstore* is to create an inter-speciesist alliance claiming autonomous health practices capable of reconciling scientific knowledge and community knowledge. Furthermore the project promotes an understanding of the network as a "common", reconstructing a real network of relationships, and therefore, a network of care, which knows how to weave with personal autonomy, a common action (and therefore a common responsibility). Last but not least, the pharmacy functions as a sort of urban acupuncture; planting the plants, besides promoting health and caring practices within the human community, provokes a loving and caring predisposition towards Gaia, generating a compromise towards its health, because as Ailton Krenak says, if the body of the earth gets sick, our body gets sick too.

During the residency, the new point of the pharmacy will be created through participatory dynamics, and dialoguing with the social and urban reality of the neighbourhood and Madrid. The process is developed thanks to the complicity of the local communities and institutions that gravitate around Espacio Rojo. Together, we will choose what remedy to plant: a plant that the community feels relevant as good ally for their health. It may be a plant that heals diabetes, or hypertension, or a family of plants for mental wellness and anti-stress, which are typically urban and modern lifestyle diseases. In case to involve a vulnerable community of people we might think something specific in relation to their vulnerability, something that connects the plant straight to their daily life and living situation.

About the activation of the point we might think to activate it through "hacker gardening interventions" occupying some green area of the city with our remedy or collaborating with some institutions and local reality in the neighborhood that provide us space for the cultivation of the remedy. In this case we might think to formalize the point, building for example a structure to host the plants, or including some architectural elements. The cultivation and maintenance of the point will be carried out by the community involved, in a self-managed way, transforming the proposal into a daily caring experience.

In synergy with the planting and activation of the point, ethnobotanical research is carried out, always through participatory dynamics. Material about scientific studies is accompanied by material that the participants themselves elaborate starting from their own knowledge concerning plant, folk medicine, grandmother's remedies and ancestral traditions. The idea is to elaborate this material and then to edit an archive -texts, audios, images, drawing- about our communitary ethnobotany research. Part of the material of this research might be included in the cultivation point, as an element of communitary knowledge.

All the phases of the process- the cultivation, the activation of the point, the ethnobotanical research- will be documented in order to create an audio-visual archive (pictures, drawings, video, audio) about the project. This archive, together with the ethnobotanic research will be presented in the frame of the exhibition. The exhibition may be the opportunity to present a performative action inspired by our plant-remedy and its ancestral uses. Because the future is ancestral.

In the case of the residency taking place at **Vorres Museum**, the pharmacy point might be activated in the museum garden itself, and dedicated to migrant plants of the Mediterranean pharmacopoeia. Besides the plants, the point could include elements by textile and embroidery, as for example was realised in the *Pacha Manas* project.

GUERRILLA DRUGSTORE



CONEXION CURA

LISTEN

Dear Julia,

Thank you for accepting my invitation
and taking care of this sacred plant,
which was raped
and which is still being violated to this day.
Incredible as it may seem,
I planted its seeds at the spring equinox,
on my terrace, in the middle of the lockdown.
I planted these seeds, so small that they seemed to be nothing,
in the worst conditions,
but completely hopeful.
The seeds were given to me by the Mujeres do Gau,
a wonderful collective of retired women
who run a garden on the outskirts of São Paulo.
I packed a sacred twig from the South in my suitcase
and took it to Barcelona.
I waited a few weeks and
out of the darkness of the earth this little plant was born.
The tobacco you're going to take care of is part of the remedies of
Guerrilla Drugstore,
a street pharmacy of medicinal plants that were once
suppressed,
capitalized,
forgotten,
and made invisible,
which is being born in Barcelona to expand outward.
Most of the pharmacy's remedies are cultivated by taking up land in the city,
but in the case of tobacco, it is grown indoors,
managed through a home-based care network
of which you are part.

As a caregiver
you receive the plant on the day of the summer solstice,
under a totally favorable sky,
with a partial eclipse of the sun and a new moon.
Please note that it is a plant that loves heat and humidity.
Plenty of water, but well filtered so that no deposits remain.
The direct sun of the European climate dries its leaves too much,
so you can humidify them regularly
by creating a homemade tropical microclimate.
Each caregiver can continue to weave
the tobacco's web of connection,
by distributing new plants to other beings
who can take care of them
and be nurtured by them.
Part of the tobacco kit is a musical piece composed by Younes Zarhoni.
"Tabac Tarab".
A song for the spirit of the plant,
because, as Bob Marley said
—all songs come from the Gods.
As our dear Karen said, it is an invitation to listen
and feel the energy of the plants,
of this one and others.
To feel them is a gift firstly for us,
because to do so,
we need to feel and listen to ourselves deep inside,
and in this connection of listening, caring, and interdependence
it is possible to create other forms of life.
Let's make this happen.
Please, savor the listening.

<https://guerrilladrugstore.bandcamp.com/releases>

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A portrait of a man with short, dark hair and a light beard, looking directly at the camera. He is wearing a yellow t-shirt under a blue denim jacket. The background is a white wall with a wooden door on the right side.

*Konstantinos
Kotsis*

Espacio Rojo
Madrid, Spain
16 September – 29
September 2023

CV

KONSTANTINOS KOTSIS

birthday: February 06, 1989, Athens
domicile: Central District of Athens, Greece

CONTACT

website: <http://konstantinoskotsis.tumblr.com>
e-mail: ko.nnos.kotsis@gmail.com
instagram: [kws_](#)

SKILLS

LANGUAGES

Greek : native
English : fluent
French : fluent

COMPUTERS

Windows, Macintosh, Photoshop, Illustrator, InDesign,
SketchUp, Word, Excell, Power Point

EDUCATION

MA / 2014-2017

Department of Fine Arts and Arts Sciences
School of Fine Arts, University of Ioannina

BA / 2006-2013

Department of Fine Arts and Arts Sciences,
School of Fine Arts, University of Ioannina

ERASMUS / 2013

Département d'Arts Plastiques, U.F.R. Arts,
Philosophie, Esthétique de l'Université Paris VIII

EXHIBITIONS

IN STANDING WATERS / SOLO SHOW / 2021

CLOSING SOON, Athens, Greece

UNHAPPY MONUMENTS / 2020

OPANDA & ARTWORKS, Eleftherias Park, Athens, Greece

SLEEPING WITH A TIGER / 2020

K-Gold Temporary Gallery, Lesvos, Greece

ΗΛΕΚΤΡΙΣ | HOW TO THINK LIKE A MOUNTAIN / 2019

Old School Therma, Samothrace island, Greece

CURVED ARROWS / 2019

Kunstraum am Schauplatz, Vienna, Austria

CONSTELLATIONS IN THE DIRT / 2018

NEON, Kouphonisi Archaeological Collection, Ano
Kouphonisi island, Greece

ACROPOLIS AT THE BOTTOM / 2018

Nikos Kessanlis Hall, Athens School of Fine Arts, Athens,
Greece

STOPPING POINT / 2018

Daily Lazy Projects, Athens, Greece

THE KIDS WANT COMMUNISM THIRD INSTALMENT, NOTES ON DIVISION / 2017

MoBY-Museums of Bat Yam, Tel Aviv, Israel

OTHERS: THEN AND NOW / 2016

Art Thessaloniki International Contemporary Art Fair,
Thessaloniki, Greece

FRAGMENTS OF THE PRESENT / 2015

Serifos' Museum of Folklore Art, Serifos Island, Greece

LUMINOUS FLUX REFLECTED OVERLAYS ON LOCATIVE NORM/ 2015

Kornilakis' building, Syros Island, Greece

IN THE MOUTH OF THE WOLF. DIE WOLF, DIE / 2014

House of Cyprus, Embassy of Cyprus, Athens, Greece

SANS TITRE / 2014

Le 6B, Saint-Denis, Paris, France

AGANTA BURINA BURINATA, BODRUM BIENNIAL / 2013

Bodrum Castle, Bodrum, Turkey

WORKSHOPS

BRATISLAVA BAK WINTER SCHOOL / 2019

BAK, Open Studio / Studio IN / Academy of Fine Arts
and Design, APART Collective, Bratislava, Slovakia

BOW – BODIES OF WORK / 2019

BJCEM, Dance House Lemesos, Limassol, Cyprus

OPENGROUND / 2017

lettera27 (Milan), State of Concept, Athens

LOCUS EXOTICUS DAYSIGN / 2017

OMONOIA, 5th Athens Biennale's 2015 – 2017, Athens

LUMINOUS FLUX REFLECTED OVERLAYS ON LOCATIVE NORM / 2015

Syros Institute & Kornilakis' building, Syros

THE WORLD IS NOT ENOUGH, INSPIRE FESTIVAL / 2012

Macedonian Museum of Contemporary Art, Thessaloniki

JOB POSITIONS

[ARCAthens](#) / 2022 - Present

Programme Manager

[SNFCC VISUAL ARTS WORKSHOPS](#) / 2022 - Present

Design & Implementation

ATOPOS cvc / 2022 - Present

Project Manager

[ATHENS EPIDAUROS FESTIVAL](#) / 2022

Set designer / "SPRING" written and directed by Youla Boudali

ART WORKSHOPS - KORYDALLOS MUNICIPALITY / 2020-2022

Art educator

2WORKS - DIMITRIS PAPAIOANNOU / 2015-2020

Assistant To The Sculptor

SCHOLARSHIPS

ERASMUS / 2013

Erasmus+ Programme for Education and Training, State
Scholarships Foundation (IKY)

GRANTS

ARTWORKS / 2019

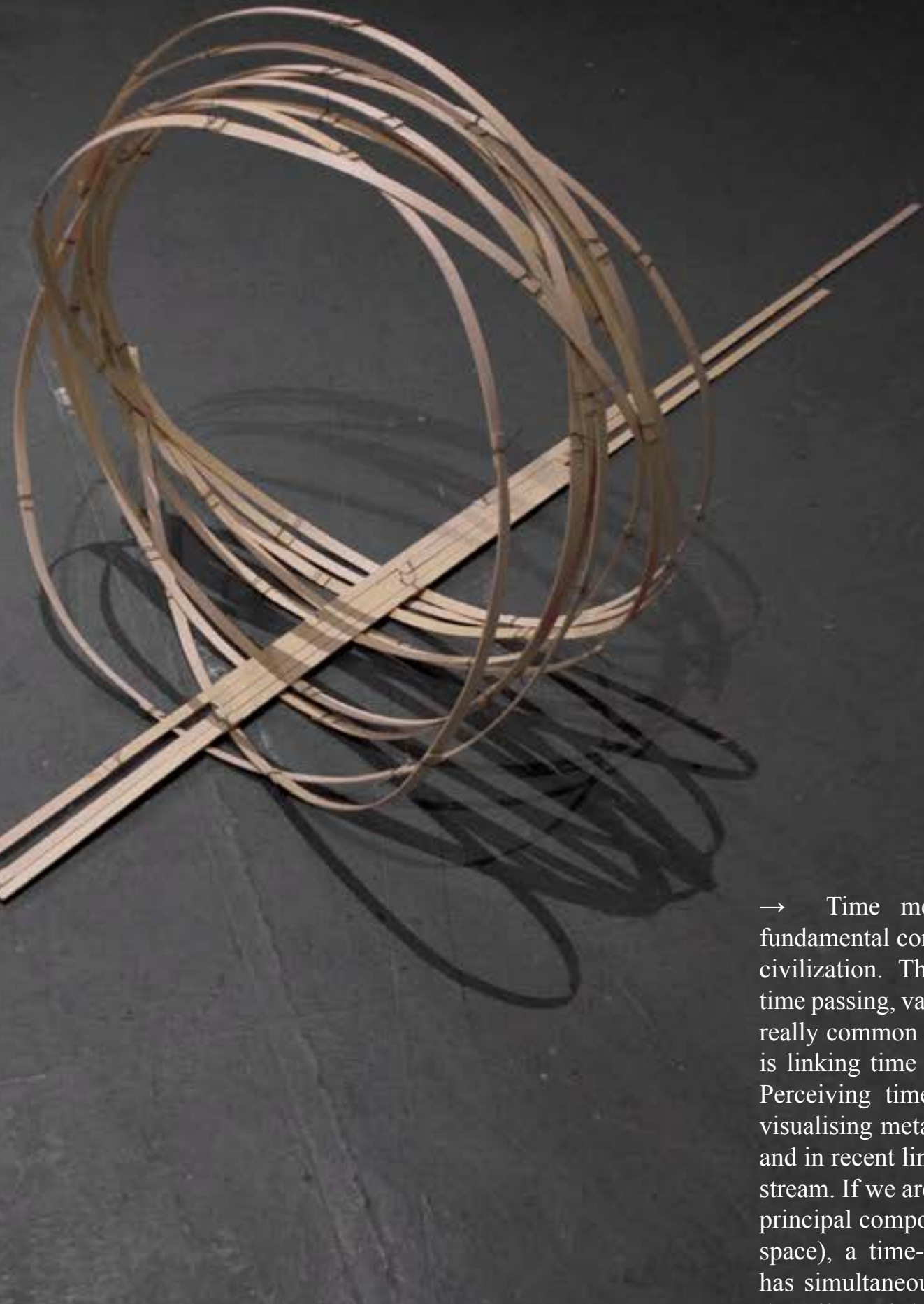
Stavros Niarchos Foundation (SNF) Artist Fellowship
Program

2018

TIME CAPSULES STICK ON ME

→ installation → dimensions variable

→ wood, wire, PVC, water



→ Time measurement is one of the most fundamental constructions and inventions of human civilization. The approach and representation of time passing, varies through periods. Nevertheless, a really common association in the majority of cases, is linking time with the specific features of water. Perceiving time either as circular or linear, this visualising metaphor is articulated both in tradition and in recent linguistic patterns; the time flows, is a stream. If we are to admit that time is one of the two principal components of a situation (the other being space), a time-capsule, a capsule enclosing time, has simultaneously the ability to control and limit the effect of the said situation to its subjects. ←

2019

Prometheus behind the mountains

→ installation → dimensions variable
→ printer ink, sketching paper 220 grams

→ The ancient Greek tragedy The Prometheus Bound of Aeschylus is the inspiration for this work. The scene of the tragedy is setted in Scythia, among the mountains, at the extreme end of the world. There, in this mountainside the Titan is not only confronting the sublimity of nature but also he is taking Kratos (Power) and Via (Violence) on.

The spectators, as they are physically related with the artificial repeated mountaintops of the site specific installation, are also becoming a portion of the surrounding mountain range. Juxtaposed in Zagori villages (deriving from the Slavic Zagore meaning “beyond the mountains”) in the mountain of Pindos the installation creates a dialogue between the inside and the outside or the inward self and the world. ←

@ Anemi Inn / Kato Pedina, Zagori

2020

GREETINGS

→ Series of prints
→ Injekt print on paper → dimensions variable



→ “Greetings” is a series of postcards displaying construction sites as picturesque sightseeings accompanied by cliché phrases. All these peaks and slopes are developed from intentioned human activities and interventions. Thus the exquisite and the sublime of nature is displaced by artificial sceneries of mountainous volumes, developed from depositions of soil. In relation to the romantic painting “Wanderer above the sea of fog”, the constructed landscape of “Greetings” is provided to the spectator as a point for symbolic sighting. The mountain peaks of the painting are replaced by the constructed landscape which now is becoming the point of soul-searching, the point of dunking into a world of thoughts and reflection. ←

2019

A MANUAL ON HOW TO CONSTRUCT A BEAST & THE RITUAL PART

→ happening → dimensions 80 x 80 x 110 cm →
glass, wood, food, drinks

→ The “A Manual On How To Construct A Beast / The Ritual Part” took place outdoors, at the eastern and the most remote part of Samothrace. A small fest is organised there, around a circular table-a reference to the theatrical circle in the Sanctuary of the Great Gods in Samothrace-. Participants and friends of the exhibition “ΗΛΕΚΤΡΙΣ / How to think like a mountain” which took place in the island, are coming together to celebrate with food and wine. This fest is drawing from the tradition of Samothrace’s ballos, a dance fest organised every summer in the island, which aims to gather as much people as possible, resulting in the coexistence and interaction of people of different social classes. ←

@ [ΗΛΕΚΤΡΙΣ / How to think like a mountain](#) / Samothrace

2020

WHEN WE OPENED OUR EYES

→ installation → diameter 450cm
→ nylon fabric, pillow filling, sand



@ [Unhappy Monuments](#) , Artworks / Eleftherias Park, Athens

→ The gradual shift from the feudal agricultural system to capitalism not only reconceptualized both public and private space but at the same time redefined the relationship between humankind and nature. The incomplete circle of this artwork restores the archetypal communal condition, such as the village square with the bench and the old plane tree, as well as the communal threshing floor. ←

2021

IN STANDING WATERS

→ installation → dimensions variable
→ cardboards, nails, resin, rubble, tie wraps, water, wooden sticks, rubble



→ CLOSING SOON :
The exhibition In standing waters depicts how a transition is constructed. ←

2021

A MANUAL ON HOW TO CONSTRUCT STRANGE CREATURES

→ workshop

→ In the workshop, children come together to explore how we -all creatures- connect to Mother Nature united by our differences, through colour, gesture painting, role playing and dialogue. Drawing from the concept of hybrids in mythology, folk tales and nature, the workshop emphasises the co-existence and interdependence of all living organisms, both human and non-human, in harmony and justice. A non-anthropocentric approach is proposed through a counter-hegemonic narrative, in order to dismantle the established man-nature divide. The workshop aims to raise awareness on critical environmental issues and justice among all living organisms, as well as promoting empathy for diversity and inclusion. ←



@ [We Can't Do It Without Roses](#) / MOMus - Experimental Center for the Arts, Thessaloniki



@ [The River Beneath the River](#) / Samothrace

2022

Spring

→ Is there a distinctly male and a distinctly female “destiny”? Are there innate proclivities and talents? Are hard science, mechanical engineering, architecture, or pharmaceuticals appropriate for a girl? Spring of 1960, Missolonghi. A group of girls’ school students marches on the city streets, protesting the founding of a Vocational Boys’ Gymnasium that will exclude girls from science courses. A story of women who were born immediately after WWII in an insular, provincial town and envisioned equality with men. Girls whose agency was unusual at the time, and is still unusual today, as gender roles continue to define the dominant national narrative, superficial shifts notwithstanding. An original performance based on actual (and actually Greek) events. ←

→ set design → theatrical play written and directed by Youla Boudali



Through the residency programme I seek to investigate several topics concerning public space, one of the highlighted points in my research. Starting from the idea of inventing ephemeral forms of monuments to be placed in public spaces, I head towards the quest for a safer, non hierarchical and more inclusive public space. Of course an ecosystem like this, within the metropolis, is inspired by nature as it provides proximity to the natural environment as well. Apart from a matter of urban planning, mostly and foremost the formation of such a space is a demand for a more sustainable future and a more life in the cities.

The building of public space like this goes hand to hand with the reformation of education on the basis of empathy and mutual communication. This is a framework that I will elaborate during my presence either in Sozopol, Bulgaria, in the National Academy for Theatre and Film Arts “Kr. Sarafov”, or in Madrid, in the Espacio Rojo, in Spain. In this regard my research will be developed in the three following axis:

1. Nature and Tradition in Education: Additional platforms of knowledge towards an empathetic and sustainable society.
2. Political eating: Building communities of empathy through eating and drinking together (meze, tapas, antipasti etc.)
3. Nature within build environment: bodies of water on focus

Kindly find also some of the questions that I aim to investigate throughout the programme in order to extend my research and my artistic practise. The following questions are not only related to the themes of the two institutions, but moreover they have a site specific connection with both of the cities and their cultures:

- How practices of collective cure and care could be incorporated in education ? What does Nature teach modern societies about empathy and collective action ? How collectivity and participation work therapeutically for the body and mind ?
- How does eating together transform our society as an instrument of empathy ? Could eating and drinking as a political practice, assist in the establishment of more affective relationships founded on empathy and care ?
- Based on the linguistic association between water and time in several cultures, how do the bodies of water affect the experience and perception of time ? Does the presence of a natural environment/water within metropolitan areas affect the perception of time ? How does a new perception of time associated with water trigger new practices of cure and care ?

